

built. The confined streets of Rome might such a meeting-place as the forum necessary. Relative to these streets, he could not tell how a population of four millions could have moved in them. Adorned by such buildings, Rome became the grandest city in the world; it required a strong imagination to recast the appearance she must have presented in her perfect state. The forum of Trajan was the most magnificent; it covered twelve acres of ground. The basilica was 540 feet by 166 feet. The forum itself, was a quarter larger than the court of Somerset House and was surrounded by a portico 32 feet deep with two ranges of columns. The plan of the new Exchange placed by the side of a plan of this forum drawn to same scale, shewed strikingly the great size of the latter. Much could be learnt by studying the plan of this forum. The professor then went on to speak of the best position for a monument, to produce an effect on the beholder. He was satisfied, that by placing it in a confined space, its appearance was increased. An insulated column placed in the centre of a large area, lost much of its effect. If the buildings were removed from around St. Paul's Cathedral, the effect of the building would be lessened. Vanburgh excelled in placing his buildings so as to produce good effect. The gymnasium, the schools, and baths, formed a compact building of great size. In the side of the school there was an apse or semi-circular recess—this had not been forgotten by Wren when he rebuilt the Westminster School. Buildings in our country were deficient in character. In ancient models each had a distinct character. To describe these buildings required a volume; he simply alluded to them to induce students to give their attention to the study of them. He was aware that their everyday business, the duties of the various offices in which they were engaged, must occupy the greater part of their time, but he nevertheless trusted they would make opportunities and become well acquainted with these glorious works of a glorious country.

THE RUINED CITIES OF AMERICA.

ATTRACTED by the subject, we attended a lecture under this title, delivered in Miss Kelly's theatre, Dean-street, Soho, on Saturday last, hoping to be able to place before our readers some new information on these extraordinary and mysterious ruins. It seems that a society has been established, or is in progress, chiefly through the exertions of Mr. W. H. Shippard, of Turnham-green, under the designation of "The Museum of History," or, as it originally stood, "My Museum." The object of which, as set forth in a prospectus, is—"to illustrate the history of man by means of popular lectures, aided and enforced by scenery, maps, and costumes, adding every scenic attraction to the higher views of instruction, and combining art, history, travels, and geography."

"The classic lecturer shall thus convey his observations in the Roman forum restored, or awaken the spectator's reflections amidst its very ruins."

The lecture on the present occasion was given by Mr. Shippard, and had all the aids proposed in the prospectus—transparent maps; as large as the stage would admit, and some views of the ruins equally extensive, by Mr. C. Marshall so beautifully executed, as really to carry the spectator to the place itself.

Unfortunately, however, Mr. Shippard mistook his vocation when he turned lecturer. He seems enthusiastic in his endeavours to carry out what is really a fine idea, and, therefore, we could not willingly say any thing discourteous; but wanting, as he does, the power of condensation, and the facility for connecting subjects, necessary for a lecturer, we are satisfied he will fail in rendering the institution popular, unless he yield the lecturer's wand to more practiced hands. If properly carried out, the "Museum of History" may become a very important educational institution.

The ruined cities of America afford much interesting matter for consideration; fortifications, mounds, pyramids, town walls, and temples, are scattered over a large extent of country, overgrown by enormous trees, and covered, in some instances, by 9 feet of mould. Mr. Stephens, in his interesting account of these remnants of past time, speaks of no less than forty-four cities in one district alone,

long buried and unknown. Some of them were described by the Spaniards 300 years ago, and their accounts shew that the ruins were in the same state then as now. These statements were at that time considered fabulous, but are now verified. The date of their erection, and the people by whom they were executed, are still disputed points. The pyramids agree in many particulars with those of Egypt (they face the cardinal points for example), but it does not seem certain that there was any connection between the two countries.

ARCHITECTURAL THEOLOGY.

THE reporter for *The Times* at Exeter described in a recent communication St. Paul's Church, in Penzance, which was built in 1842 by private subscription. He says that it is in "the Norman Gothic style," and is fitted up in the interior almost precisely as a Roman Catholic Chapel.

"This church is divided entirely by a distinct chancel, with sedilia for the priests. They are thus separated during the whole service from the people. The access to the pulpit, which is of stone, is within this chancel. The lecturnum is placed on the base of the chancel; so that, except when the priest descends to the altar, where he kneels with his face to the communion-table and his back to the people, he is separated from the congregation. That which in other churches is a railing round the communion-table, is here a stone screen built across the church, and separating this portion of it entirely for the use of the priests, and constituting it a kind of holy of holies. The altar-stool is placed on the steps fronting and erected up to this screen. Within this chancel are two enormous candlesticks on each side the communion-table; and on the table two other of smaller dimensions. Erected over the table is a large gilt cross; and the mode of conducting the service, together with the ceremonies which have been introduced, render it a close copy of the Roman Catholic mode of worship. As may be supposed, this new church has excited much comment, and its mode of service has been much objected to. The Rev. C. V. Le Grice, for a great number of years minister of Penzance, in several very able letters, signed 'Ciris,' eloquently and strongly denounced these innovations as dangerous to the church, as an introduction of—

"Everything ceremonial and nothing spiritual—everything to make the priest proud, but not to make the people pious—in short, to strengthen Puseyism, which is an attempt to bring every thing connected with religion within the material walls of the church, within the exclusively distributing power of the Sacraments, and within the idle, mystic, arbitrary, dispensing meditation of the priesthood."

ON THE MANUFACTURE OF SCAGLIOLA, OR ARTIFICIAL MARBLE AND GRANITE.

SIR,—In your useful journal, of the 21st of December last, a paragraph appeared concerning a factory about to be established at Berlin, for the manufacture of artificial marble (commonly called scagliola) from plaster of Paris and solutions of alum, said to be equal to the finest marble, from which it might appear to those who are unacquainted with it that scagliola was not made in England. And I see in your journal of January 11th there is another paragraph entitled "Scagliola; or the Art of Imitating Marble," which only tells us a few of the materials used, and is not altogether correct. I think the writer, ("H. G. M.") cannot understand it, for the art of making scagliola would fill a volume, and is kept secret by the trade. I do not know that it was ever published in a correct form, although attempts have been made. He says, "in England it is comparatively unknown, having sunk into disuse, in consequence of the perishable nature of the material." Now there are several establishments in London, and one at Huddersdon, Herts; and it is very much in use by English artists, and has been for many years in our public buildings and noblemen's mansions. Indeed, there is scarcely a building of note of the present day but is more or less embellished with this most beautiful material. That done at Buckingham Palace, Pantheon, Oxford-street, and Everington's, of which

"H. G. M." speaks well, was executed by English artists; indeed, I know only one or two places where it has been done by Italian or foreigners—namely, the chapel at Greenwich, and at Stoke Park, under Mr. Wyatt, the architect, many years ago. An English carpenter, named Alcott, who was employed to make the skeletons, and plane the work to its proper shape after the veneer, or outer coat, was laid on (as is the method in general), was sent to Stoke Park, having an insight of the process, to work at it; and he obtained a piece of real marble, and, contrary to directions, imitated it so well, as to please the architect more than what had been done by the Italians. I may mention that an offer was made to my foreman, a few years ago, who has been in the trade upwards of twenty-six years, to go to France, to do some work as his specimens were superior to those of the French artists. It was attained such perfection in England, that, to make use of the words of Stuart, in his Dictionary of Architecture, "it proved so complete a deception, that nothing but a fracture of its substance could discover the difference." I will mention a few places where I know it has been done, and the date, where I am acquainted with it, viz. —

At the Duke of Wellington's, Apsley-house, about the year 1821; Duke of Northumberland's, Zion-house, and at Charing-cross, 1819; Duke of Sutherland's, 1829; Duke of Hamilton's, 1831; East India College, Addiscombe, about 1820; J. G. Bosanquet, Esq., Grosvenor-place, 1835; Goldsmiths' hall, 1833; Crookford Club-house; Athenaeum Club-house; University Club-house; Union Club-house; Oriental Club-house; Lord Boston's, Maldenhead; the Reform Club-house; Messrs. Howell and Cos., Regent-street; Earl Spencer's, James's place; United Service Club-house; and many others.

At all these places it is in excellent condition, except where it has been injured by accident, even bases, which are very subject to blows, where fixed on floors, remain unimpaired.

There are several works now in hand, which, if compared with old works, will shew that improvement has been made. I have now in hand a first-rate staircase and a hall, the scagliola work of which consists of a great number of columns, pilasters, and pedestals in imitation of various marbles, with white mouldings, and imitations of statuary caps, bases, cornices, &c.; most of which are being done at Huddersdon, and will be conveyed to Kilnwick, Percy, in Yorkshire. Scagliola is of the same material throughout its thickness, except that the veneer or outer coat has the colour mixed with it, and is of rather less density of the two, and less brittle than some of the marbles. I think I have said enough to establish the fact of its durability, and that English artists are superior to the Italians; in fact, I will produce specimens of scagliola, which will prove it. The vile imitations, which are made by persons with very slight knowledge of the process, tend to bring it into disuse. With respect to its insecurity when employed as columns, having to bear a superincumbent weight, it is seldom used to support a heavy weight, except in appearance, and where strength is required to support girders, entablatures, &c., an iron column or pipe is fixed to take the weight, and the skeleton or cradle is made on it.

This skeleton I will describe: it has a large piece of timber of 3 to 6 inches square, according to the size of column required, and circular pieces of wood are fixed to it; then strips of wood cut from a half-inch board are nailed round, which form a very strong skeleton, and is made 2 or 3 inches less than the finished work to allow for thickness of composition. Some of the inferior work has been done on very bad skeletons, formed of common laths, and the first coat composed of lime and hair. "H. G. M." says the manufacturer is subject to great loss by the plaster setting too quickly; this is an error, for the solutions prevent that for five or six hours when necessary, and no manufacturer will keep it so long as to become useless, nor expose it to the damp atmosphere, which will spoil it. There is no material so easily mended without being seen, and as to expense, it is trifling in a building of magnitude, and scagliola gives an air of beauty, richness, and grandeur, which could not be attained without, as the expense of marble is so great. It has been used for a floor in the Hall of the Duke of

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